THE RAGTIMER

MARCH / APRIL 1973

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

RECORDS FOR SALE

As a service to members, THE RAGTIME SOCIETY INC. is currently in a position to fill orders for the following records. All prices quoted include charge for postage.

EUBIE BLAKE MUSIC - $6.00 each

EBM-1 Eubie Blake Featuring Ivan Harold Browning
EBM-2 From Rags to Classics
EBM-3 Eubie Blake and His Friends: Edith Wilson & Ivan Harold Browning

BIOGRAPH - $6.00 each (Piano Roll Recordings)

BLP-1009Q James P. Johnson 1917 (Vol. 2)
BLP-1010Q Scott Joplin (Vol. 3)
BLP-1011Q Eubie Blake 1917-1921
BLP-1012Q Eubie Blake (Vol. 2)

RAGTIME SOCIETY - $5.00 each

RSR - 07 The Entertainer - Max Morath.
(The Entertainer is an album that will not be repressed and hence becomes a collector's item. A few copies remain in our stock, but is no longer catalogued. These are available while they last.)

JAZZOLOGY - $6.00 each

JCE-71 Ragtime: A New View - Donald Ashwander

SHEET MUSIC

SPECIAL SALE OFFER OF SCOTT JOPLIN COMPOSITIONS

(For a Limited Time Only)

SR-001 Maple Leaf Rag (With Copy of 1899 cover)
SR-005 Palm Leaf Rag
SR-013 The Easy Winners
SR-014 Elite Syncopations
SR-015 The Entertainer
SR-016 Swipesy Cakewalk
SR-017 Sunflower Slow Drag
SR-018 Heliotrope Bouquet
SR-026 Leola Two-Step
SR-046 Wall Street Rag
SR-051 Reflection Rag
SR-053 Solace

(The above 12 titles as a group $5.00 postpaid (Individual titles will continue to be available at the regular catalogue price.)

RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

A hearty "Ragtime" welcome to the many new members in our society.

We hope you will benefit from your membership.

Special thanks go to our members who have been busy promoting membership in the society.

Your membership card for 1973 in THE RAGTIME SOCIETY INC. is attached to this issue of THE RAGTIMER. The final notice for renewals appeared in the January/February 1973 issue. Members who failed to renew will be sent a reminder postcard instead of THE RAGTIMER.

We are sometimes asked what the words "an appropriate request" means on our membership application forms where it appears in the question "Is the SOCIETY authorized to release your name and address to other members or persons when an appropriate request is made to the SOCIETY?" Some members wish to keep this information confidential, others give limited authority, while others have no reservations. In the circumstances, requests for this kind of information must be left to the judgment of the SOCIETY. We do not publish a membership roster or release mailing lists.

Occasionally we come in for constructive criticism. One complaint is that we often fail to report current events and new record releases until long after the news has lost its initial impact. THE RAGTIMER is a bi-monthly effort requiring a couple of months lead time for the determination of its content, preparation for printing, and completion of the mailing. We make no apology about these facts. Members must rely on daily newspapers and weekly magazines for most of the news about current events concerning Ragtime happenings. It must be remembered that each issue of THE RAGTIMER becomes another part of the collected and published history of Ragtime. Hence,

Concluded on Page 4

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Weston, Ontario, Canada, M9N 3N3. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $5.00 per year and includes all issues of THE RAGTIMER published during the current year.

RAGTIME ... UNDER YOUR HAT Cont'd. from Page 3.

we do not hesitate to include, for the record, an event that is no longer current news. An example of this kind of reporting will be found in the series called "Scott Joplin Rediscovered".

The preservation of information about Ragtime is often put ahead of the feeling that it must be current. Still, the criticism is quite valid. We are always pleased when we publish something that is fresh and timely.

While we are on the subject of content for THE RAGTIMER, we must go on to ask members to continue sending clippings related to Ragtime. We also urge interested members, who possess writing skills, to contribute original articles or considered observations on some aspect of ragtime for the reading pleasure of other members. Biographical sketches about the more obscure composers of the ragtime era have never been adequately available. Even fragmentary facts would help to piece together information that is otherwise isolated from the knowledge of ragtimers generally.

THE RAGTIMER can only be as informative and interesting as selection will permit from the material on hand in its files.

****

SOCIETY MEMBER ROGER RICHARD OF FRANCE VISITS WITH FELLOW RAGTIMER IN UNITED STATES

(Column by Betty Burroughs reprinted from
Wilmington Morning News - August 5, 1972)

ON THE RAGGED EDGE - In song and outside the select circle, Alexander is the great of ragtime.

In truth, Scott Joplin (1867-1917) was the king and originator of this syncopated style. Among the living, Eubie Blake is the rightful heir and still reigning ruggedly at 89.

But a Frenchman fan of this distinctively American form of music, on his first visit to the United States, lost no time tracking down Tex Wyndham, leader of the Wilmington-based Red Lion Jazz Band, to rap with about rag.

And rap they did at Tex's home in Mendenhall, Pa., and last night at the Surrey on Philadelphia Pike where Wyndham and his band are featured.

Roger Richard, who teaches English in the small village Brioude, 14 miles south of Clermont-Ferrand, is in this country under the American Hosts Program. As a ragtime buff, collector and researcher, "see Wyndham" was high on his agenda.

In fact, Richard called the Surrey almost as soon as he arrived in New York where he spent several days before going on to stay with an American Hosts family at King of Prussia, Pa.

HOW had he heard of Tex way off in tiny Brioude (population 8,000)? "Well, for the last five years, Wyndham has been record reviewer for THE RAGTIMER, official organ subscribed to by enthusiasts all over the world and Richard is one of them.

Nevertheless, his visit was unheralded but pleasantly surprising to Wyndham who has composed no ragtime and cut no records for ciculation.

"I feel as if we've been friends for a long time," said Richard soon after he had settled down in Wyndham's studio-office off the "rec" room at his Mendenhall place late Thursday. There had been no prior correspondence.

Delightedly at home surrounded by instruments, sheet music and record files, Richard exchanged rag lore with Wyndham while listening to rare recordings by some of his idols. Then, of course, the piece de resistance, a private performance by Tex himself - demonstrating some of the best known, and the best but lesser known of ragtime.

But Richard, though not a musician himself, knows all the greats of ragtime, their works and the roles they played or are playing in the development and preservation of this relatively modern music form.

FOR instance, Richard - in scholarly English - explained to an unschooled observer that the composer-pianist Jelly Roll Morton "bridged the gap between ragtime and jazz."

To which Tex added for further elucidation that "ragtime is structured music. Jazz is hotter and looser. With jazz you can't tell what's going to happen."

To Richard, Tex lamented: "I wish you had called me first (instead of the Surrey). You could have heard Eubie Blake. I was on a rag program with him last Friday night at Spring Lake, N.J."

"But isn't he very old now?" asked Richard.

"89," said Tex admiringly, "and just as powerful as he ever was."

Wyndham picked up a July 21 issue of Life magazine opened to an article, "Rebirth of Ragtime," featuring Joplin and Eubie Blake with a photograph of the latter in action at the keyboard.

"His hands are tremendous," Wyndham marveled, placing his own slender playing fingers unevenly palm to palm to illustrate. He also told Richard that among others on the Spring Lake the Spring Lake bill were recording artists Dick Wellstood of Spring Lake and Dave Jason of Long Island.

THE names tossed about in the Wyndham-Richard dialogue ran the gamut of rag greats from Joplin, to Blake, to Jelly Roll, Zez Confrey ("Kitten on the Keys,"), James P. Johnson, Fats Waller, Charles L. Cook.

To demonstrate the delicate structure and what is called "stately rag," Tex rippled through Cook's "Memphis Maybe Man" and "Pearls."

Rag, he explained combines syncopation in the right hand with bass by the left to produce a ragged rhythm. Hence, the term "ragtime."

A turn-of-the-century craze, Joplin created it, introduced it at the honky-tonk Maple Leaf in Sedalia, Mo., where he played. His first publication was in 1897 but the fad peaked in 1899 when he released his Maple Leaf Rag which sold a million copies.

In its beginning, rag was not considered respectable or "serious." It was played mostly in bawdy houses and saloons, and sometimes, to be daring, at high society gatherings. It came of age - and broader acceptance - in the 1920s, then jazz jumped in.

IRONICALLY, such contemporary disciples as Wyndham and Richard belie rag's raw origin. Both men of culture and high intelligence, their rag rhetoric is in keeping.

Except for the verve in their voices as they rap rag they could be a couple of college professors. Well, Wyndham, who is in the treasurer's section of the Du Pont Co. when he isn't ragging it, is a magna cum laude graduate of Harvard Law School. And Richard teaches English to 11-to-17-year-old French kids, and speaks it with a muted British accent.

Incidentally, Alexander's Ragtime Band by Irving Berlin is not pure ragtime but rather a rag song.

"Berlin is one of the greatest rag song writers," said Tex. As for Eubie Blake, he's the guy who composed, "I'm Just Wild About Harry," "Memories of You," "Charleston Rag," and on and on up to his latest, "Eubie's Classic Rag."

****

LP RECORD NEWS

A thank you to SOCIETY member Neville Dickie for a copy of his latest recording RAGS & TATTERS with NEVILLE DICKIE AND HIS RAGTIME PIANO on Contour Records label. Rhythm accompaniment is provided by Geoff Love. Neville is at his usual romping best with his sampling of ragtime and stride styles using his own arrangements. Scott Joplin, James Scott, Fats Waller, Willie 'The Lion' Smith and Neville's own composing efforts are represented. 12 numbers make up the LP and include Dill Pickles, The Maiden's Prayer, Maple Leaf, Honey Rag, Pineapple, Temptation, That's A Plenty, Tatters, Froglegs, Fussin', Soothing Syrup Stomp and Ragtime Dance. It is a fun record. This LP, Contour 2870 190 can be obtained from Contour Records, 16 St. George Street, Hanover Square, London W1, England.

****

The NEW YORK JAZZ MUSEUM opened on June 16, 1972. It is located at 125 West 55th Street, N. Y. C. Admission has been free. Open daily, except Monday, from noon to 8 p. m. Executive Director is Howard E. Fischer.

TUNE IN TO THE MALLING RAG!

RAG-TIME in East Malling . . . with Mrs. Nicola Watford.

The vacation and touring season for the summer is about to begin. Last year we received an interesting letter from an English Ragtimer, and member of our SOCIETY, Nicola Watford. Here are a few excerpts that should be of interest to British Ragtimers and any of our Canadian and U.S. members touring England.

"It occurred to me that you may wish to hear of our own small contribution to the Ragtime Movement. Every 4 to 5 weeks or so, some 40 to 60 enthusiasts congregate at our home for a strictly "Ragtime Evening", lasting about 7 hours. Guest artists have included Ray Smith, Neville Dickie, Roy Foxby and Ron Weatherburn. The sessions also provide a marvelous platform for we 'Trainees' who have yet to reach public performance confidence."

While these events are held on a private party basis, Nicola makes it clear that any visiting SOCIETY members or ragtime performers would be warmly received. Telephone West Malling 84-3110 for an invitation, but better still write in advance to Mr. and Mrs. Watford at the Forge House, High Street, East Malling, Near Maidstone, Kent, England.

This kind of enthusiasm for ragtime should be inspiring to other members around the world who are interested in promoting ragtime.

The following is taken from a local Kent newspaper:

"A KENT village has become the regular meeting place for many of the country's top jazz musicians.

Once a month they crowd into the East Malling home of Mr. Chris Watford for a non-stop session of ragtime, sometimes lasting until 3 a. m.

Mr. Watford, 36, who works in the City, started the sessions three months ago. At one time he was a semi-professional clarinet player himself, and sat in with many top bands and musicians, including Acker Bilk.

He married his wife, Nicola, eight years ago, only to discover by chance that she too, had a keen interest in ragtime and was an accomplished pianist.

Admirers

So when, last year, they met some friends who shared the same interest, it seemed only natural to Mr. Watford to start regular get-togethers.

The atmosphere at the sessions, usually attended by 30 or 40 men and women of all ages, is rather like an old boys' reunion.

Musicians and enthusiasts who may not have met each other for 15 years, reminisce and take it in turns to play a few numbers on the piano.

Mr. Watford also invites a top musician to get things going. Last Saturday, for instance, Ray Smith, considered by many to be the best ragtime musician in the country, belted out numbers in Mr. Watford's kitchen-cum-living room, while admirers crowded round to listen.

Mr. Watford thinks his sessions are unique in this country. And he is keen for other ragtime enthusiasts to come along.

He said: "I am sure there must be one or two people dotted around the area who have completely given up hope of ever hearing live ragtime again."

He stresses that the sessions are not parties to which anyone can come along.

But genuine enthusiasts who ring West Malling 3110 beforehand will, he says, be most welcome."

****

Portuguese Rag was recorded on the Arcane label by the Dawn of the Century Ragtime Orchestra. This rag by Mike L. Baird, copyright 1971, is now available in sheet music form from Dottie Bee Music, P.O. Box 5061, Pasadena, California, 91107, U.S.A. for $1.00 postpaid.

RECORD REVIEW

by
TEX
WYNDHAM

Piedmont (also Chesapeake) #13158: 'Ragtime: A Recorded Documentary (1899-1929)'

Title	Artist and Recording Date
Side 1	
Vega March	Messrs. Cullen and Collins (3/5/99)
Whistling Rufus	Members of Sousa's Band (6/6/99)
Cupid's Arrow	Stuber and Weaver (12/14/99)
Sounds From Africa	Vess L. Ossman (1/8/00)
Happy Go Lucky	Vess L. Ossman (1/8/00)
Ethiopian Mardi Gras	Vess L. Ossman (1/8/00)
Epler's Whiskers	Columbia Orchestra (c. 8/01)
Every Darky Had A Raglan On	Arthur Collins (c. 9/01)
Bill Bailey Won't You Please Come Home	Dan. W. Quinn (c. 8/02)
Creole Belles	Vess L. Ossman (10/7/02)
Cakewalk In The Sky	Victor Dance Orchestra (4/10/05)
Side 2	
Dixie Girl	Ossman-Dudley Trio (1/24/06)
St. Louis Tickle	Ossman-Dudley Trio (1/24/06)
Maple Leaf Rag	Vess L. Ossman (c. 3/07)
Blaze Away	Mike Bernard (c. 4/5/18)
Whippin' The Keys	Sam Goold (c. 6/23)
Nightingale Rag Blues	Hitch's Happy Harmonists (1/19/25)
Easy Winner	Nap Hayes and Matthew Prater (2/15/28)
At A Georgia Camp Meeting	Leake County Revelers (c. 4/15/29)

Produced By: Spottswood Music Co., Inc., Box 7102, Arlington, Virginia 22207.

Here, in this excellent documentary, is the real thing -- ragtime-oriented recordings made at the birth of ragtime and throughout the ragtime era. The limitations of the early recording processes probably mean that this LP won't be the most frequently heard one in your collection, but for historically-minded ragtimers, this recording contains extremely rare sides that effectively cover the field for early ragtime.

The most frequently featured artist on this LP is the great banjo soloist, Vess L. Ossman, an extremely prolific and talented recording artist who recorded a large number of rags and ragtime-related music around the turn of the century. The banjo, with its crisp sound in the middle range, was much more suited to the early recording processes

than the piano, which has always been a notoriously difficult instrument to record properly. Consequently, many of the early ragtime recordings featured banjo as the lead instrument, and Ossman was one of the best around.

The tracks on Side 1 by Ossman concentrate exclusively on his solo style, and are light, swinging performances with a sound quality much better than one might expect from such old recordings. The popular 'Creole Belles' is particularly good, as is the forgotten but jaunty number 'Happy Go Lucky'. 'Ethiopian Mardi Gras' is almost as good, being somewhat marred by poorer recording quality.

Ossman's two trio sides spotlight his banjo in company with a mandolin and harp-guitar. 'St. Louis Tickle' is a particular delight, as the tune has a rustic flavor that fits the instrumentation well. On 'Maple Leaf Rag', Ossman is accompanied by a brass band, and its approach is a bit stiff and out of keeping with the flexibility of Ossman's banjo.

There are four other tracks featuring stringed instruments. 'Vega March' is a banjo solo, and 'Cupid's Arrow' a banjo duet. Both are performed well enough, but unfortunately, the latter is reproduced too fast for a proper appraisal. 'Easy Winner' is a duet between mandolin and guitar, and is not the Scott Joplin rag 'Easy Winners'; it is, however, a lightly swinging side that seems to be based loosely on three strains from Joplin's 'The Entertainer'. Finally, the Leake County Revelers turns out to be a string band which gives Kerry Mills' popular cakewalk a solid ride.

The three brass band sides are something of a mixed bag. The Victor Dance Orchestra is well recorded, with a nice, light approach to Ben Harney's famous pre-ragtime song 'Cakewalk In The Sky'. The tune has very little real ragtime in it, but it is certainly worthwhile to have an available side of this historically valuable number. The excerpt from 'Epler's Whiskers', somewhat ploddingly performed by the Columbia Orchestra is apparently included because of the large number of breaks taken in a sort of pre-tailgate novelty style by the band's gutty-sounding trombonist. Finally, 'Whistling Rufus', which must be one of the earliest band recordings of this type of music, is played well enough by the members of Sousa's Band, but unfortunately, the sound quality of this particular side is the worst on the record, and it calls for some hard listening.

The recording also includes two 'coon songs', which often had a good measure of ragtime to them. As 'Bill Bailey, Won't You Please Come Home?' was written in 1902, we are certainly hearing one of the first, if not the first, recording of this jazz and ragtime evergreen, but both vocalist Dan W. Quinn and his pianist are a bit on the stiff side and not too sympathetic to the idiom. On the other hand, 'Every Darky Had A Raglan On', has a good raggedy accompaniment, and, although the early recording and Arthur Collins' somewhat archaic diction make the words a bit hard to understand, it is a very enjoyable track.

The two piano solos are by Mike Bernard a famous pianist of the time who exploited ragtime but had little real empathy for it, and the totally forgotten Sam Goold. As with the two vocal sides mentioned above, it is the more obscure track that is the better. Bernard exhibits a flashy and truly astonishing technique on a tune played at top speed, but it is Goold, with a solid technique and a loose, driving approach to a very raggedy number, who really brings the music to life.

Finally, Hitch's Happy Harmonists, a jazz band, do a decent enough job on a tune very loosely based on Joseph Lamb's 'Ragtime Nightingale' (not much is retained but the original chord structure).

Perhaps there are some selections on this record that aren't really ragtime. Perhaps it does take some listening to get used to the early recordings. Perhaps this LP is more for historians of the music than anyone else.

On the other hand, this documentary (produced a few years ago, by the way, and possibly becoming a bit hard to locate) is well put together, with brief but informative liner notes. It presents authentic recordings of the early ragtime years, and is one of a very small handful of LPs which does so. As such, it should be of interest to anyone seriously interested in ragtime. I wouldn't be without it.

****

SCOTT JOPLIN REDISCOVERED - PART 5

The presentation of Scott Joplin's opera "TREEMONISHA" at Atlanta, Georgia on January 28 and 29, 1972 was a high point in the growth of the Joplin Renaissance. It was held in the Symphony Hall of the Atlanta Memorial Arts Center through the efforts of Morehouse College, Atlanta University Center and Afro-American Music Workshop.

The Atlanta Journal and Constitution carried separate reports of the two performances. The Friday performance was covered by George Beiswanger in the paper of Saturday, January 29, while Chappell White summed up the performances in the Sunday edition. Details of the opera and the carefully prepared program notes by Vera Brodsky Lawrence will appear in a later part of this series.

" 'TREEMONISHA'

JOPLIN OPERA IS TRIUMPH OF ARTISTRY, HUMAN SPIRIT

(By George Beiswanger, Atlanta Journal Dance Critic)

Scott Joplin's folk opera "Treemonisha" received its first stage performance Friday night in Atlanta's Symphony Hall, and it was about time. The work had been composed more than six decades ago.

It turned out to be a melodic joy, a dance delight, and a triumph of the human spirit from start to finish. Why Joplin could not get it produced back in 1911 is hardly a mystery: he had acquired a nationwide reputation as the King of Ragtime, and besides he was black.

There is ragtime in "Treemonisha" but chiefly in distilled form, with only a few actual stretches of the Afro beat that American folk musicians had thrust into the staid syncopations of European music to give it a new-world swing.

Joplin became especially good at this sort of thing because he was musically trained and "had the nerve to write ragtime" alongside more respectable musical idioms and forms.

What "Treemonisha" proves is that Joplin had every right to compose opera as well.

THE PROOF has been placed in the hands of a remarkable team of professional and collegiate performers assembled under the aegis of Morehouse College, the Atlanta University Center and the Afro-American Music Workshop.

Leading the band are soloists Alpha Floyd, Seth McCoy, Louise Parker, Simon Estes and Joseph Bias who bring rich melodic flow and depth of meditative concentration to the arias into which Joplin has packed much of the spirit and message of the work.

The tunes are Verdi like in line, though more like ballads in structure and development. The music has a communal informality and resonance, the chorus listening and chiming in as folks do in the circumstances of ordinary living. This simplicity lends itself to stretches of dialogue between soloists and chorus in which sumptuous choral effects are achieved, especially in the climactic portions of the opera.

THE MUSIC also tends to set people in motion. Hence the easy intrusion of dancing to reinforce a twice-told tale or to take over a newly established togetherness.

Here Katherine Dunham, dancer extraordinary and student of Afro-American dance ways, has used local dancers to good purpose: to accent a corn-husking with a hoe-down, to add a male dance comment to an all-too-solemn sermon, to send all cotton-pickin' hands into a Juba dance, or to marshal the entire cast for a free-swinging, high-strutting "slow drag."

The setting, nicely realized by Richard Gullicksen, and the Kenneth Mentel costumes are from post-war plantation black folk land where enlightenment wars against superstition and exploitation, and those who give and forgive win the final grace of rejoicing.

SWEETNESS, a plaintive note, and the strength of hard-won happiness pervade the Joplin score and its lovely orchestration by T. J. Anderson. The choral portions are aptly directed by Wendell Whalum, and the instrumental responsibilities are in the care of a choice Atlanta Symphony ensemble.

Last but not least, the entire enterprise is brought to full flower under the firm and suasive baton of Robert Shaw whose unmistakable talent for the operatic holds forth to Atlanta the promise of much to come.

"Tremonisha" will be given a second performance Saturday night."

"JOPLIN'S 'TREEMONISHA'

A JOYOUS PREMIERE - 60 YEARS LATE

(By Chappell White, Atlanta Journal Music Critic)

Scott Joplin's "Treemonisha" had to wait more than 60 years to be presented in a fully staged production, but the ill-starred "King of Ragtime" certainly would have been gratified

and happy with the final result. The world premiere of "Treemonisha" Friday night was as happy on occasion as I have ever witnessed in Symphony Hall.

Warmth seemed to radiate from the stage to the capacity audience and back, and even to make itself felt in spontaneous interrelationships of the audience.

This atmosphere stemmed in large part from the nature of the opera. Warmth of feeling, with all that implies in sincerity, communication and good will, is the overriding virtue of "Treemonisha". There are other virtues also, particularly those portions written in Joplin's medium of ragtime. These numbers are more limited than one might expect, for much of the score is in simple waltz time without syncopation. But when the ragtime came - and it came often enough - it suddenly vitalized the entire theater.

"Treemonisha" is not a work to which the usual tenets of operatic criticism should be applied. It is obvious that Joplin, who wrote his own text, was an amateur in the literary elements of opera and that he was inexperienced in dramaturgy. Even in the realm of musical style, he seems to have had little conception of how to write recitative or how it might function in the continuity.

His musical talent, moreover, seems to have been primarily lyrical rather than dramatic, and his background limited his harmonic vocabulary.

YET ALL of these things simply make the boldness of the conception and the success of some aspects all the more amazing. The real protagonist of this opera is not the character Treemonisha, but the people themselves. The antagonist is ignorance and superstition. Joplin articulated this in the chorus by making it a constant musical and dramatic factor.

The mixture of elements in the work also shows remarkable daring and originality. Joplin's contemporaries considered it to be a big jump from ragtime to opera. Joplin considered ragtime, and a barbershop quartet and other types of popular music, quite suitable styles for use in opera. In this he was far ahead of his time.

As for the message of "Treemonisha", it is simply that the salvation of the black man is in education. This has been called naive, unrealistic, simplistic. Perhaps it is. But in 1911 it was visionary, and who would say with certainty today that Scott Joplin's vision of freedom from ignorance and hate is not still the ultimate goal?

FOR THE MANY people who worked on and performed in the production I have only wholehearted admiration.

They presented the work with vitality and dignity, with a high degree of skill and without a hint of patronization for the awkward or naive elements. It was, in sum, a major achievement.

First mention on the long list of credits must go to T. J. Anderson, who orchestrated the score with brilliant feeling for the style, and to William Bolcom, who worked with him on editorial problems. As music director, Wendall Whalum was responsible for the excellent preparation of the chorus and the coordination of the vocal elements.

Robert Shaw conducted with a lively yet relaxed pace, and he succeeded in emphasizing the lyrical climaxes to provide shape in the rather episodic musical progress. The members of the Atlanta Symphony who furnished the orchestra played with their usual professional polish.

THE FINEST singing of the evening was provided by Simon Estes, who in the role of Ned displayed a bass baritone of really awesome power; by Seth McCoy, whose artistry and clarity of tone are well-known here, and by Louise Parker as Monisha, who emerged as the most believable character.

Alpha Floyd, who sang the title role, has a light voice with a somewhat tight vibrato, but she fully justified herself in the soaring high notes over the full chorus in the finale.

The lesser roles were all done with attractive competence by Laura English, Joseph Bias, Lawrence Weaver, Uzee Brown, Kenneth Hamilton and Harding Epps. The important role of Katherine Dunham as stage director and choreographer must be acknowledged.

And finally the thanks of all concerned must go to the Rockefeller Foundation whose support made this significant event possible."

****

Something Doing Cont'd from Opposite Page.

CHARLIE RASCH	- & "Sister Kate" with the Jacktown Jazz Band, at Bill Cones' Downstairs Saloon, Jackson, Mich., Sat. Nights.
BOB SEELEY	- at Charlie's Crab Restaurant & Lounge, 3230 Pine Lake Rd., Orchard Lake, Mich., Mon. thru Sat.
DAN SUMMERS	- and the New Charleston Chasers (with the ODJB sound), Whirlpool St. at Cleveland Ave., Niagara Falls, N. Y., Fri. & Sat. Nights.
TREBOR TICHENOR	- and the Saint Louis Ragtimers can be heard on The Goldenrod Showboat in St. Louis, Missouri.
TERRY WALDO	- at Deibel's Restaurant, German Village, Columbus, Ohio, Wed. & Thurs. Nights.
TEX WYNDHAM	- and The Red Lion Jazz Band, appearing regularly, at The Surry Restaurant, 1100 Philadelphia Pike, Wilmington, Del.
PERFORMERS:	Please keep us posted on your whereabouts and your schedule will appear in this column.

SOMETHING DOING...

JOHN ARPIN - in the Odyssey Lounge at the top of the Hyatt Regency, Toronto, 9:00 p. m. to 1:00 a. m.

"Ragtime" BOB DARCH - at the Silver Rail Tavern, 225 Yonge St., in Toronto, 9:00 p. m. to 1:00 a. m.

DON EWELL - at the Moonraker Club, Oakland Park Blvd (near the ocean) Fort Lauderdale, Florida, with Andy Bartha until May 15.

DAVE FLOWITT - at the Brunswick Hotel, 481 Bloor St. W., with the Climax Jazz Band, Tues. & Wed. 9:00 p. m. to 1:00 a. m.
at Grossman's Tavern, 379 Spadina Ave., with band group, Thurs. 8:30 p. m. to 12:30 a. m.

JOHN MADDOX - at Bon Marche, Tacoma/Seattle, Washington, Mar. 5 to May 5.
at Cherry Creek Inn, Denver, Col., May 14 to June 16.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, Detroit, Mich., Fri. Nights.

MAX MORATH - on the road with his show "At The Turn Of The Century".

Dr. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main St., Hopkinton, Mass. Wed. 7:30 p. m. to 11:30 p. m.

TOM NOEL - on the road with his living portrayal show "Mark Twain At Home".

(Continued On Page 14)

MAX MORATH'S RAGTIME GUIDE

A COLLECTION OF RAGTIME SONGS
AND PIANO SOLOS

INCLUDES MAX MORATH'S TRIBUTE TO SCOTT JOPLIN

THE EASY WINNERS
ELITE SYNCOPATIONS
EUGENIA
HELIOTROPE BOUQUET
THE SYCAMORE
SWIPESY

TRO $3.95